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THE MASSACHUSETTS NORMAL ART SCHOOL

"Character is the basis of progress and prosperity."

Address Delivered by Hermon A. MacNeil, Sculptor

(Delivered at the annual meeting of the M. N. A. S. Alumni Association April 24, 1908.)

In these days, when art in all its various forms is entrenching itself more and more firmly in our national life, it is most appropriate for teachers and artists to occasionally get together to "take account of stock," as it were, and see where we are, whither we are going, and to do our part in aiding progress.

It is of course an impossible thing for us to accurately estimate the "art power," if I may so put it, that is to-day being exerted in the United States. Of art museums, schools, clubs, associations, leagues, guilds, and federations, with their permanent or yearly exhibitions, whose chief, if not sole, interest is for art, we have over 1,000. Of this number, more than 250 are art schools with their yearly production. There are thousands of art teachers and artists, architects, painters, and sculptors constantly at work in the United States. Of this number, less than 200 can be classed as creditable sculptors. Forty-four art magazines. Three hundred and forty-one writers and lecturers on art.

These, with the knowledge they are disseminating and with private collections, make the bulk of our "art power plant" at the present time. A very creditable showing, when we consider that in less than 400 years we have passed through the periods of colonization, revolution, amalgamation as a nation, secession, are well along in the period of materialization, and getting a firm grasp on beautification.

One might talk for hours on the innumerable ramifications of interests in things aesthetic that are gradually percolating the American people from these agencies, of the output of architects, sculptors, and painters, of the movement in arts and crafts, of the magnificent strides made in the application of aesthetic principles in the teaching in our schools, as shown by the work done by you in this room, and in an infinite variety of ways. But this belongs to somebody else to say.

That all has not yet been accomplished may be seen by referring to what Frank H. Mason, consul-general at Paris, has said, and he is speaking from a commercial standpoint. He remarks:—

"That France is industrially prosperous because she commands the rarest and surest of assets—the aesthetic taste which creates models and

standards for other peoples, and the consummate handicraft which multiplies in the product ten, twenty, or a hundred times the value of the material of which it is composed. It is this which enables French ateliers and workshops to turn out the choice products which defy the tariff walls of other nations, and make Paris the Mecca, not only of a vast multitude of cultivated amateurs, but of the merchants from other countries who deal in the choicest and most valuable forms of merchandise.

"We furnish them with food, with raw materials, and with our most perfect machinery and tools to improve and cheapen their methods of production, but with comparatively little else. On the other hand, we pay hundreds of millions annually to Europe for merchandise, which represents something more and higher than the mere ability to tend a machine—the products of atelier or workshop into which the specially educated and trained artisan has put something of his individual character or genius. . . . Every consideration of economic foresight dictates that while yet the balance of natural advantages remains strongly in our favor the foundations should also be laid deep and strong, for the higher and more subtle industries, the products of which are so appreciated in America, and which now come almost exclusively from the Old World."

This seems to me largely true. I don't recall having heard of the shipment of cargoes of sculpture, paintings, or art industries of any kind to the other side, yet quantities are brought to us, in spite of duty. We often hear complaint that the American output is not taken up at home, but after a few times showing them we rarely hear of the best work not being disposed of. But if we spend millions for these products in Europe, it shows that we have a market if we can produce the goods, and I am inclined to believe that the foreign label is losing its potency. Isn't this a pretty good argument for sending some of our intelligence over there for a little advance study?

CIVIC IMPROVEMENT.

There is another point of view that seems to me much broader and deeper, however, and offers some very sane and wholesome reasons why our young art workers should go abroad. I refer to the civic improvement idea, that is perhaps more widespread in the thought-life of our people than we have any knowledge of, and which seems to me to lead

"No man who distrusts himself can reasonably expect the confidence of others."

to the subject of the evening. Nothing, says Charles Mulford Robinson, has been more remarkable than the growth of the "civic improvement" movement during the last few years. There must be a strong feeling on the part of an individual before he sets about the organization of a society to further his purpose; and not until his earnestness has spread to a good many others can he succeed in establishing such an association, if it is to call upon its members for money, work, and self-sacrifice. And yet upwards of 1,200 local "improvement" societies in the United States alone are now recorded. They range from the club in that village which has wisely substituted a wish to be attractive and beautiful for the old vain dream of bigness to a society in one of the second-class cities that has 3,000 members. The clubs have begun to come into touch with one another through national organizations; and they are, in a wish to learn, reaching beyond their own neighborhood, and even beyond their own country.

Now, what has started this movement, which seems to me to be the most sane, the most practical, and the broadest of any aesthetic idea that has entered into the lives of our people? Where did it come from? With all due acknowledgment for the enormous work our own "power plant" is doing in the spreading of aesthetic knowledge and interest in the United States, I cannot but help feel that this idea of "The City Beautiful" is being constantly fostered largely by the object lessons spread out before the eyes and for the enjoyment of the hundreds of thousands of our traveling American public.

In the planning of most of the larger and many of the smaller European cities, there has been used a sense of proportion and fitness of things that rarely occurred to our fathers, although we do have a suggestion of the civic centre idea in the typical New England town, with its town hall, schoolhouse, and various churches gathered together around a central common. Later developments, however, seem to show that this arrangements was purely utilitarian or social—perhaps even a relic of the stockade enclosure. At any rate, it seems at this point the aesthetic planning in our American cities and towns largely stopped, but the growth and material advancement kept on.

It remained for Senator McMillan, when in 1901 he secured the appointment of a commission, to report on the artistic development of Washington, to start this present movement, although we cannot forget the thrill that went through the people when they saw that magnificent

display and object lesson in Chicago eight years before. That this had been simmering in the public mind we have only to remember the thousands of times it has been publicly referred to since.

The report of this Washington commission, presented in 1902, and widely heralded, was the spark which lighted the fire of enthusiasm for a systematic development north, east, south, and west. Business men, many of whom have seen the contrast between our own and well-planned foreign cities, quick to appreciate the monetary value of beauty to their community, secured the appointment of prominent artists to study and report on the improvement of their cities.

Among the more important places which have, as a business proposition, taken active steps to secure a systematic and artistic plan for their improvement and future growth may be mentioned Cleveland, Buffalo, New York, Philadelphia, St. Louis, New Orleans, Hartford, New Haven, Seattle, San Francisco, Los Angeles, St. Paul, Baltimore, Kansas City, Columbus, Denver, Chicago, and Cincinnati, not forgetting the work done in and around Boston, which was perhaps one of the first to start in its magnificent park system. It must not be overlooked that this movement is being felt also in small villages and towns.

Municipal art societies, art commissions, park commissions, boards of trade, chambers of commerce, and civic societies of all kinds are working toward the same goal, and are demanding of the city fathers that steps shall be taken toward minimizing ugliness and increasing usefulness by adding beauty. When we realize that these societies are composed of the enlightened and intelligent classes, the importance of them and the movement they represent will be appreciated.

But you say: "What does this sort of thing have to do with a scholarship?" It is in just such a movement as this that the specially trained man in art is most needed, and should be most vitally interested. It is the corner-stone on which we build, a wider sense of the proportion of things. To whom should the busy man of affairs look for guidance now that his interest is arousing but to those who are supposed to know? And why should we not encourage the best talent we have, not only in his special profession, but in the wider field in which he must take his place. Do we not believe in the best education, and should not the young artist, who has proved himself worthy, have at least the privilege of seeing and studying the best the world has produced that he may glean principles for our own development? My plea is for a rounded-

out sculptor. C. Howard Walker has said: "One skilful producer, one artist is worth thousands of the rank and file because of his achievement."

How true is this in the case of our lamented St. Gaudens, in his enormous influence for good in sculpture! It is unnecessary here to enlarge upon his life work, but there is no doubt that thousands of well-educated people who had never given a thought to art have had their attention arrested by his creations, and a glimpse of the power of such work has dawned on them. In the call for the sculptor of this coming epoch, his practical work can be largely classed under architectural decoration, works of a decorative nature detached from buildings, and public memorials commemorating great deeds and the men who have wrought them.

In the future the application of figure work to embellish architecture will be by far the greater demand, a demand which has already begun. Many of the cities before cited are now building according to their new plans, and almost invariably their new capitols, court houses, libraries, city halls, etc., are calling for the sculptor. It is no exaggeration to say that hundreds of thousands of dollars have been spent in the last few years, outside of New York or Washington, on architectural sculpture alone. In Washington $50,000,000 are now being spent on public buildings alone, and their embellishment has to follow, to say nothing of the dozen or more important public memorials that Congress has in hand, erecting to the country's men of war and wisdom.

That work of this kind shall be good work, we must have good sculptors. That the sculpture of a building shall be a natural blossoming rather than a grafted one, or stuck on, as an after-thought, requires the knowledge of styles, proportion, scale, etc., and this is where the sculptor should be informed. We grant the architect should be the leader; heretofore he has been largely all there was, but as a friend of mine put it, the sculptor and painter are now beginning to have the privilege of playing in his back yard, and when he finds we know the game, maybe he will invite us in. It's the game of "Old Cat" over again, and it takes at least three to play it,—architect, sculptor, and painter.

Of infinite value, therefore, it is to an art worker who has sensed the problems of the day to visit such cities as Vienna, Paris, Berlin, Brussels, London, Venice, Florence, Rome, and many others where the problems of city plan and embellishment have already received careful

"Chance is powerful, let your hook always be cast, in a pool when you least expect it there will be a fish."

consideration. To make special note of the things that seem to fit well, and why. To study the plan and treatment of subjects on and in the public building. In short, to know what has been done, and to discriminate and understand the best is practical, necessary, and exhilarating, and the application of such knowledge to our own development a very material addition to our power plant and a very potent factor in human happiness.

Is Our Preparation for Teaching Well Balanced?

During the last few months I have had an opportunity to hear from quite a number of recent graduates of our school. It has greatly interested me to learn that, in nearly every case, their experience has been similar to mine in one particular. They have found that their preparation for teaching drawing lacked the necessary balance.

Except in a comparatively few instances, it is demanded of the drawing teacher of to-day that he should be able to teach equally well all the branches that are usually considered to come under that subject.

We are accustomed to hear that this is the age of specialization. That is true to a very large extent, but, like many other things, it is a principle capable of being carried too far. If one is to be a draftsman or an artist, it is possible for him to specialize more than the teacher can afford to do.

As a graduate of Class C, I have found that the training in freehand drawing that I obtained in Class A is not enough to meet my needs. I feel keenly my lack of the freehand part of the Public School Class.

On the other hand, I find that graduates of the Public School Class think it necessary, a little while after graduating, to make a special study of mechanical drawing, to meet the requirements of their positions.

What shall we gather from this? Shall the Public School Class graduate be obliged to spend one or two more years for post-graduate work in Class C? Must the graduate of Class C put in one and a half years in B, one-quarter year in D, and one year in the Public School Class before he is fully prepared to teach? Maybe the student can solve the question by his choice of courses. Maybe the board can solve it by arranging a special course for those who wish to be prepared for a position in one of the institutions which expect them to teach general drawing. It is a question which must be solved.

Uncle Martin.

"He who works not, has not yet discovered that for which God made him, and is a false note in the orchestra of the universe."

The Massachusetts Agricultural College will conduct a summer school, with two-week, four-week, and six-week courses, in Amherst, from July 6 to August 14. The subjects taught include nature study drawing, plant life, bird life, insect life, trees and shrubs, floriculture, forestry, domestic animals, practical gardening, etc. Registration fee, $1. Tuition is free. Board and room, $5 a week. Everything outdoors. Lectures, entertainments, and excursions nearly every day. You can't spend a vacation at a more delightful place, or with less expense. For particulars address F. M. Gracey (M. N. A. S., '06), Amherst, Mass.

Pi Delta Sorority

The Pi Delta Sorority was formed in December, 1907, the members being entirely from the Freshman class. During the year many social gatherings have been held by the sorority, being enjoyed by many students of the school.

PI DELTA SORORITY
First Row—Misses Snow, Willard.
Second Row—Misses Chandler, Halzeston, Weaver.
Third Row—Misses Sauer, Stevens, Couch, Downs.

STUDENTS OF MR. DECAMP'S STUDIO

First Row—Misses Rand, Brooks, Ellsbree.
Second Row—Misses Brown, Pooke, Modler, Fales, Barnes.
Third Row—Mr. Fancy, Miss Evans, Mr. Johnson, Miss Nason, Mr. Perkins, Mr. Packard.

Theta Iota Omicron

The Alpha Chapter of the Theta Iota Omicron Fraternity was established in the Massachusetts Normal Art School in 1907, with ten members; since then initiation has added one new member. During this year the School of the Museum of Fine Arts of Boston, through its students, has applied to establish a chapter of this fraternity in their school. This was voted favorably upon by this Alpha Chapter, and the degree team will inaugurate it next fall.

This chapter is now represented by the best scholars and athletes in the school. The one member to be graduated this June will step into a permanent position with a prominent stained glass window designing

"To get on in the world we must by all means take care to Seem to be getting on."

company. One of the members, this being his Freshman year, completed the prescribed work of that year in four months, as did likewise some of the other undergraduate members in past years. Several more of the members were chosen for Mr. Bartlett's class in lithography, which is quite an honor, there being not more than twenty members selected out of this school of 400.

In the athletic field the fraternity is represented by the president of the Athletic Association, the manager and captain of the baseball team, and eight of the players.

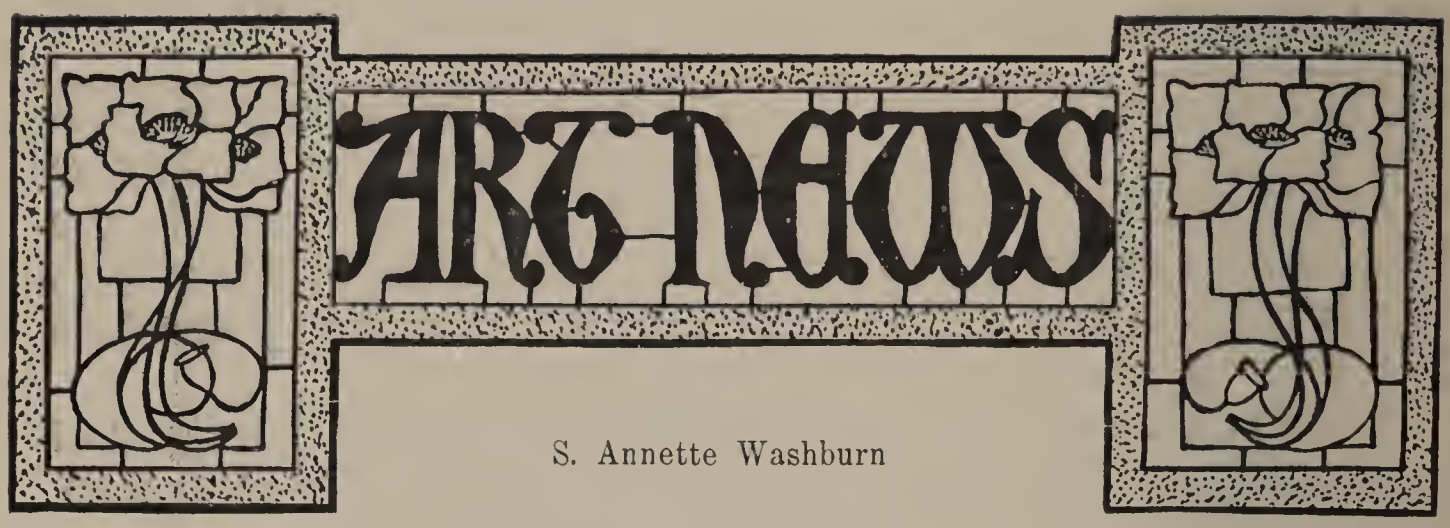
In the roll of honor are the editor-in-chief and business manager of the CENTRE OF VISION and the presidents of classes 1909 and 1910. It is the aim of the fraternity by September to be established in a comfortable chapter house for the interests of its members.

THETA IOTA OMICRON FRATERNITY

First Row—Ernest W. Tuttle, Ronald F. Davis.

Second Row—Chester B. Park, Aldro T. Hibbard, John J. Howard, Harry W. Jacobs, Morley D. Cameron.

Third Row—William A. Courchene, Bertram P. Kewar, Wilbur H. Burnham.



S. Annette Washburn

"In painting there are no merits save technical merits."—George Moore.

In the June Harper's Magazine is an article by Charles H. Caffin on "The Art of Edmund C. Tarbell," illustrated by his paintings, "New England Interior," "Portrait of Mrs. A.," "Preparing for the Matinee," "Girl Mending," "President Seelye of Smith College," "Breakfast on the Piazza," and "Girls Reading." Every student in the school should be ashamed not to have read it within a week. It shows the true purpose of the art of painting. Mr. Caffin places the art where it belongs, and he says that Mr. Tarbell's art is in the right place and fills it properly.

In the Strand for June is an article entitled "How a Picture Is Composed," by Charles Genther,which may be of interest to some.

Before the present exhibits are closed at the Rowland and the Copley Galleries, one should go down and see them. I wonder if each of us will take the place which we might in the art world as those who have just preceded us seem to give promise of doing now.

In the May Chautauquan, under "The Story of American Painting," there are some rather good things said about "Contemporary Landscape Painting," by George Breed Luz, assistant professor in history of art in the University of Chicago. Such names as follows are discussed: George Innes, Alexander H. Wyant, Homer D. Martin, Henry W. Ranger, Dwight W. Tryon, Leonard Ochtman, Robert C. Minor, R. A. Blakelock, Frank de Haven, Charles Melville Dewey, Charles H. Davis, H. Bolton Jones, Bruce Crane, Childe Hassam, Theodore Robinson, J. H. Thwachtman, Miss Cassat, Mrs. Frederick MacMonnies, J. Alden Wier, Williad L. Metcalf, Edward W. Redfield, W. E. Schofield, Paul

"Life is not so short but that there is always time enough for courtesy."

Dougherty, Charles Francis Browne, J. Francis Murphy, Albert L. Groll, Louis Paul Dessar, and many others well worth consideration.

In the June Scribner's "Field of Art" is an article, "At the Studio of Claude Monet." Aside from the interesting anecdotes which the piece contains is much common sense which American art students should imbibe.

On account of the fact that the June Museum of Fine Arts Bulletin is not out, an account of the summer arrangements will have to be omitted from this number.

The summer exhibition of pictures at the Worcester Art Museum will have for pictures Mr. Paxton's "Yellow Jacket," DeCamp's "Girl with a 'Cello," and the head, "Sallie." These have been seen in Boston. Tarbell has sent nothing but his "Venetian Blind," which is in the permanent collection of the museum, and looks very well.

BASEBALL TEAM

ALUMNI NOTES

Jean Kimber, Pittsburg Academy

"Wouldst shape a noble life? Then cast
No backward glances toward the past,
And though somewhat be lost and gone,
Yet do thou act as one new-born;
What each day needs, that shalt thou ask.
Each day will set its proper task."

—Goethe.

In relinquishing our position as alumni editor, we wish to thank the readers of this column for their patience, and the many friends for their contributions in the way of items and words of encouragement. We wish the new editor as many friends, and hope he will have much greater success than we have attained.

To those of our readers who are about to leave the Normal Art, we alumni extend our most cordial greeting.

"If any little word of ours can make one life the brighter,
If any little song of ours can make one heart the lighter,
God grant us speak the little word, and take our bit of singing
And drop it in some lonely vale to set the echoes ringing."

The "little word" which occurs to us just now is especially for those who seek positions, whether as teachers, designers, or draughtsmen. We would say first: "Work." Get experience some way, if you have to give your time, for experience is the "open sesame" to all good positions. And then we would say: "Be cheerful." If you look on the bright side you will find something to learn in the most humble position; nothing to fear in the most exalted. But, most of all, we would urge you: "Have faith in your Alma Mater." She has watched your progress for four years. She knows your ability. Tell her frankly your need for the present and your ambition for the future, and be sure she will make your interest hers. She, as your foster mother, wishes you success. We, as her older children, echo her wish.

"There is nothing in which people betray their character more than in what they find to laugh at."

The meeting of the Eastern Art Teachers' Association—May 14, 15, and 16—in New York city was one of the most successful ever held. Among the many well-known speakers were Dr. Denman W. Ross, of Harvard; Asa G. Randall, director of drawing in Providence; Dr. Haney, of New York city; and Walter Sargent ('90), of Boston. The meetings of special sections to discuss particular phases of art teaching were especially helpful to those who attended.

By far the most interesting side of the meeting was the exhibition of work of American schools to be sent to the Congress. It contained about one-third of the drawings to be shown in London, but these were representative of all parts of the country and of all grades of schools. The following excerpts from a long article in the New York Times give an excellent idea of the character and scope of the work:—

"The general aspect of the large hall in the Museum of Natural History, containing the exhibits, is singularly harmonious, in spite of the differences in method and medium characterizing the work from different parts of the country. The screens upon which are hung the drawings show a 'unity in variety' that cannot fail to be remarked, despite the fact that the drawings come from all parts of the union and the children who made them have been taught by more or less varying systems.

"There is no national system of art education in the country, yet the work proves that a marked unanimity of idea exists and certain general principles are adopted throughout the majority of the schools. The underlying idea of the teachers, with a few exceptions, appears to be that of self-expression for the child. Where the foreign courses are logical, building up from the beginning by a series of steps, ours is psychological and makes consideration of the interests of the children a chief factor in the course of their study.

"Naturally, the result in the American schools is a greater degree of spontaneity, although this spontaneity conforms to certain lines of expression to a degree that will surprise those who have not watched the efforts of any large number of children in given directions, and who expect from the freedom of the method of teaching employed an extraordinary display of individuality.

PUBLIC SCHOOL CLASS

First Row—Misses Patch, Butterfield, Fowles, Hardy, Moxcy, Dowd, Edwards.
Second Row—Misses Killam, Hutchinson, Mr. Munsell, Miss Bailey, Mr. Mabie, Miss Hale.
Third Row—Misses Burr, Bond, Lopaus, Brown, Noble, Richardson, Carney, Parker.

LOOKING DOWN EXETER STREET

"It emphasizes the realization of what we all accept as a truism, that during their first years in school children have a limited number of mental experiences to express, as well as very little knowledge of means of expression, and consequently can make no remarkable showing of individuality, however free to do so they may be left. One of the aims of the teacher of art in the public schools of to-day is to bring the work of the pupils into close connection with life, and in the primary grades constant direction on the part of the teacher is needed; but it is direction rather than instruction.

* * * * *

"The teaching is concentrated on arousing the child's attention to truths of nature, and on focusing his mind sharply on the objects he sees. He is called upon to illustrate stories which are connected with his own interests, and the life that goes on about him, the coming of spring, the sports of winter, various games and occupations are among the themes chosen, and in nearly all the drawings shown in the present exhibition the quality of life is present.

"Children are shown building snow forts and throwing snow balls, rolling hoops, skipping rope, spinning tops, running and walking and standing still, and the characteristic action is almost invariably seized with remarkable success. It must constantly be remembered, however, that the fact that the child is left thus free to express what interests him does not imply that the expression finally arrived at is the result of his independent efforts.

"The teacher who understands the principles of what is generally recognized as the American method helps the child to observe not only in general, but in detail. Questions are asked concerning the shape and color of objects, their relation to each other in the matter of size and position, and in addition to the study of natural phenomena there is study of space arrangement; the children are taught to put objects together in harmoniously-related grouping within a given space, thus laying the ground for picture-making before the question of a story to be told in art language comes up.

"Individual objects are drawn and compared with the originals, the same objects are cut out of paper, and then perhaps drawn again before they are used in combination with other objects in the illustration of an idea or story. Some of the most successful work shown is that in which objects of still life are cut out of paper, colored, and grouped together in a way to form an interesting composition on a background of harmonious tint.

"Look not regretfully into the past, wisely improve the present, go forth to meet the shadowy future without fear, and with a manly heart."

"Water-color drawings from the different schools done directly from nature form an interesting feature of the exhibit, and it is worthy of note that the drawings made on a tinted ground are far ahead of those made on the white paper. It was the contention of no less a master than Whistler that the use of a neutral ground saved an immense amount of unnecessary labor and produced a better general effect.

"Not the last important part of the exhibition is the showing made by the art schools in which the teachers are themselves taught. The Teachers' College has a very large exhibit, and one that illustrates in a connected and informing manner the methods, now well known, of Arthur Dow, the director. The examples of work displayed show a close attention paid to artistic structure in line, in dark and light, and in color. Study from life, while it is not excluded, is not so much insisted upon as fastidious choice in lines, masses, tones, and colors. Units of design are drawn for the pupils on the blackboard, and these units are arranged by them with reference to beautiful line, beautiful tone, or beautiful color, and the arrangement is what the teacher criticises.

"References are made to the art work of the past and present, with the idea of learning therefrom appreciation of a fine choice on the part of the artist, and an ideal of composition is formed in the mind before personal expression is called for to any great degree. There is an exhibit, also, from the Ethical Culture School, showing some interesting studies in art appreciation, as the study of famous works of art by great masters now is called.

"A fine group of rug designs sent from the Horace Mann School illustrates an ingenious method of combining familiar interest with abstract design after the supremely artistic primitive fashion. Symbolic motifs are chosen from daily incidents and worked into a strongly conventionalized pattern. Thus, one very handsome and effective rug represents duck shooting at Rockaway Beach. A formal arrangement of conventional yellow figures in the centre symbolizes boats and ducks. The black and green surrounding these stand for beach grass burned in patches, and the border symbolizes water.

"The design is a particularly successful application of the idea. Another rug with a very elaborate symbolic scheme represents a storm on Lake Hopatkong.

"Kindness is the precious oil that makes the crushing wheels of care seem lighter."

"In addition to these exhibits, at the other side of the hall are the exhibit of the New York School of Art, in which particular attention is paid to the scientific side of color composition and to the relation of design to material in craft work; the exhibit of the Rhode Island School of Design, that of Newcomb College, and a composite exhibit of work from several colleges, including Syracuse University and Mount Holyoke, all worthy of careful examination."

Through the courtesy of Cheshire L. Boone, treasurer, we are enabled to publish the names of M. N. A. S. graduates who have registered for the Congress. They are as follows: Henry T. Bailey, '87; Miss Grace L. Bell, '96; Charles M. Carter, '79; Eugene Colby, '77; William J. Edwards, '96; Miss Grace Elliott, '96; Royal B. Farnum, '06; Ludwig Frank, '90; Miss Florence Goodenough, '03; James Hall, '91; Miss Lucia N. Jennison, '90; Miss Jean Kimber, '06; Miss Stella May, '93; Miss Georgie L. Norton, '90; Miss Ellen F. O'Connor, '96; Miss Mary A. Pearson, '92; Miss Sophia L. Pitman, '76; Miss Clara W. Pond, '00; Miss Clara L. Rice, '02; Miss Bernice C. Smith, '03; Langdon S. Thompson, '77; Miss Annette J. Warner, '88. Besides these, there are many others who have planned to go, but who have not yet registered.

'94. George W. Dawson, assistant professor of drawing at the University of Pennsylvania, will be manager of a party to the Congress. The party will sketch for several weeks before and after the Congress in the south of England, under the direction of Mr. Snell, an instructor in the Philadelphia School of Design.

'06. Frank M. Gracey, of Amherst Agricultural College, has succeeded in obtaining information as to the doings of the majority of this class, and hopes to publish the results during June. Those interested in seeing what can be done by M. N. A. S. students during the two years following their graduation should write Mr. Gracey for a copy of this little booklet.

Ernest Watson, whose work as a student showed great promise, has spent a year in the normal department of Pratt Institute. At present he is an assistant in that school, and also teaches manual training in Adelphi College.

"Life is a quarry, out of which we are to mould and chisel and complete a character."

'07. Walter Norris Stiles sails for London this week, where he will have charge of the American exhibit at the Congress. James K. Bonnar is doing excellent work for the Earl Add Service Company in Boston.

The engagement is announced of Della P. Barnd, '06, and Guy Dayton Mead, of Greenwich, Conn.

A Chromatic Chronicle

Miss Rose Doré and Vandyke Brown
Strolled to the outskirts of the town.
There, seated on the Emerald Green,
Their vision sped Ultra Marine.

The Raw Sienna breeze that Blue
Soon chilled their spirits through and through,
Until, to warm the luncheon o'er,
Vandyke Burnt Umber on the shore.

An Indian-Red at length espied
The lovers seated side by side.
He hailed some ruffians from the town,
"Come on," cried he, "let's DeCamp Brown!"

Crimson suffused the timid pair,
As shouts derisive rent the air;
But when the rabble gained the shore,
Vandyke Rose Madder than before.

"Come, Miss Doré," he faintly said,
And at his word the couple fled.
Across the Green they ran to take
The street car from Alizarine Lake.

"Stop, stop the car!" cried Rose Doré,
"The Naples Yell—ow, give, I pray!"
Her Flake White hand she wildly waved,
The car was stopped; the pair were saved.

"Deliberate long upon that which you can do but once."

STUDENTS OF MR. GEORGE'S STUDIO

First Row—Misses Magullion, Stanley, Hogan, Claggett, Potter.
Second Row—Misses Leavett, Lyons, Bulfinch, O'Connor, Graves, Holden, Nute.
Third Row—Misses Elliott, Conant, Goodman, Mr. George, Misses Hunt, Sheppard, Simmons
Fourth Row—Mr. O'Keefe, Mr. Fox.

LOOKING UP BOYLSTON STREET, CORNER OF EXETER

Class Notes

'08

Gertrude Nason — Charles R. Mabie

SUMMER ANTICIPATIONS.

Lil.: "We'll dig clams—won't it be fun?"

Prudence: "Oh, I like digging lobsters better!"

Busy days—A student in the Design Class dropped a pin yesterday, and the whole studio was much startled by the crash.

Latest artistic costume effects furnished by Miss Evans—very effective—positively stunning.

Killam will kill 'em with her hits in the prophecy at the class banquet.

CLOSING WEEK'S VAUDEVILLE, LAST SEASON.

"Can't You See I'm Lonely?"—Miss Brooks.
"I'm Afraid to Go Home in the Dark"—Miss Pooke, Miss Nason.
"The Little Busy Bee"—Mr. Johnson.
"No Place Like Home"—Miss Washburn.
"Everybody Works But"—Miss Enright.
"Come and Nestle Closely by My Side"—Miss Fales, Miss Barnes.
"Sing Me to Sleep"—Miss Rand.
"My Bonnie Lies Over the Ocean"—Miss Ellsbree.
"Music in the Air"—Miss Brown.
"The Faces I See in My Dreams"—Miss Pinkham.
"The Lost Chord"—Mr. Randel.
"Experience"—Mr. Fancy.
"Just Because You're You"—Miss Evans.
"Honey Boy"—Mr. Perkins.
"Onward, Christian Soldiers"—Mr. Packard.
Chorus—"To-morrow Will Be Friday."

'09

Constance Bevan — Daniel R. Stewart

Don't forget your class dues!

Isn't it a pity she found it out so late? Who? Ethel Crosby. What? That kerosene makes the best fixatif for charcoal drawings.

Every one either pities or envies C——'s one duckling because of its name, Mabel Harrington. It turned a double somersault backwards trying to live up to that name.

Miss Leveau sailed abroad May 30. She will visit London, France, Germany, Denmark, Norway, and Sweden. When Miss Walley sails the last of June we want to give her a good send-off.

Poor Bendin had a painful bendout the other day.

Who knows how to play tennis? We do. Who's that?

In 2000 A. D.: The roof of M. N. A. S. was seen slowly rising on Saturday at 2.30, being lifted by the great sigh of relief from the Junior class.

Alice H. Stephens **'10** Edgar Breed

The first lap is complete, and we are entering upon the last. Let us make it a record one.

We understand that our "dearly beloved" Freddie has a new story, called "The Little Woodpecker." It's a good one, girls, ask him for it.

Buttimer and his mate, Herlihy, have decided to be impressionists. What impressionistic impressions these impressional impressionists will make on the heretofore unimpressional public with their first impression!

There was a young man by name Kenswell,
Who was a good worker, and done well,
Till one day he broke, and cracked a bum joke,
So he's now shoveling smoke down with Guswell.

"I hear the Yannigins lost."

"Yes, there was a (Hohl) near the end of one of the bats, and they couldn't hit the ball."

John Davis **'11** Bernice Staples

We locked our baby in the sun parlor the other day, but after crying a while he managed to get out by climbing over the fence.

Mr. Brown has a new nickname, Little Phoebus Nemo. Ask him to recite to you.

Miss Downs would be exceedingly grateful to any Freshmen who felt inclined to pay their class dues.

We wonder who appointed Mr. Howard English instructor in Mr. Cross's studio.

The Holy Ghosts walk every afternoon in Mr. Andrew's studio.

Poor Miss B—— had to climb through the window. We pray of Miss Plaisted to be careful in the future.

EDITORIALS

This is our last edition of the CENTRE OF VISION this year. Five years ago last April the first issue of this paper was placed before the students. It consisted of seven blue-printed sheets, and was home-made from start to finish. Then it had no advertisers. Now count them up for yourself. The number of people engaged in the various stages of its preparation and publication number more than its pages. One more stride has been made in the history of our magazine towards that ideal and standard for which we are trying, and we hope that each student will give an added interest to the welfare of this paper in the year to come. In so doing he will not only benefit himself and school life, but will support the CENTRE OF VISION with double measure.

The graduating exercises will be held in the school hall at 10 o'clock on the morning of Thursday, June 18. Helen S. Hutchinson has been chosen valedictorian of the graduating class by popular vote. The other parts will be selected by Mr. Bartlett and teachers. The programme also contains music entirely by school talent.

The class of 1908 will hold its banquet at Hotel Vendome on the evening of Class Day, June 18, at 6.45. Some of the parts chosen by the class for the evening are: Historian, Charles R. Mabie; prophetess, Alice Killam; class poet, Molly Lopaus.

An informal dance was held by the Senior class in Sheafe Hall, Huntington Chambers, on June 4. The patronesses were Miss Bailey and Miss Plaisted, and the affair proved a great success, financially as well as socially.

MR. GEORGE H. BARTLETT, Principal

DIRECTORY, 1908

A

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B

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Cue, Harold J.....870 Pleasant, Worcester
Cutting, Enid A.....596 Fourth, South Boston

D

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Dolan, Maud I.....10 Marion, Hudson
Downs, Francis W.....1105 Massachusetts Avenue, Cambridge

E

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Edmands, Mary G.....155 Summer, Somerville
Edwards, Mary J.....Newton Centre
Enright, Flora L.....11 Capen, Medford
Elliott, Esther G.....21 Bow, Beverly
Ellsbree, Bessie E.....52 Irving, Cambridge
Evans, Margaret H.....322 Main, Charlestown
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Elkins, Alice G.....10 Moody, Amesbury
Elliott, Bessie.....29 Myrtle, Belmont
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Emery, Josephine.....Tilton, N. H.

F

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Frost, Amy B..... Charlton
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Gale, Clara M.....280 Waltham, West Newton
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Goodsell, Grover A.....Shelburne, Vt.

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Houghton, Rosalind L.....Pond, Jamaica Plain
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Hall, Lulu.....489 Washington, Whitman
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Holmes, Clara..... Wareham
Hatch, Willis H.....1530 Dorchester Avenue, Boston

I

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J

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Jones, Clara L.....38 Burroughs, Jamaica Plain
Jorgensen, Elizabeth M.....24 Ambrose, Revere

K

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Kewer, Bertram P.....16 Hawthorne, Waverley
Killam, Alice P.....63 Webster, Haverhill
Kimball, Mary L.....Hingham Centre
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Shattuck, Bernard W..... Pepperell
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Smith, Ida V.....113 Brookline Avenue, Boston
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Stephens, Alice H.....117 Ashmont, Dorchester
Stewart, Daniel R.....8 Noble Court, East Boston
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Searle, Lillian J.....596 Park Avenue, Worcester
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Smith, Ray C.....Danielson, Conn.
Snow, Mildred.....836 Fourth, South Boston
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Southworth, Grace E.....Central, West Stoughton
Staples, Bernice E.....Haverhill
Stevens, Marion.....Dracut
Story, Addie E.....67 Hancock, Somerville
Swett, Francis T.....11 Harvey, Gloucester
Swett, Marion K.....143 Green, Melrose Highlands

T

Taylor, Alice T.....169 Webster, Highlandville
Thayer, Alvin P.....Orange, 193 Canton, Boston
Thayer, Harriet B.....24 Lincoln, Hingham
Tilden, Bertha M.....59 Cliff, Rockland
Townsend, Lillian E.....199 Tremont, East Boston
Tucker, Sarah W.....Gloucester
Tuttle, Ernest W.....123 Walnut, Everett

U

Underhay, Mary G.....Holbrook

V

Vining, Ola D.....Irene, Holyoke
Valente, Edward I.....4 Plum, Worcester

W

Walley, Frances.....209 Eagle, North Adams, 21 St. James, Boston
Wyeth, Nathaniel.....Needham
Washburn, Sarah A.....48 Gates, Lowell
Webb, Louise M.....30 South, Medford
Webber, Ruth B.....47 Stratford, Dorchester
Whitney, Elsie C.....306 Lexington, Waltham
Willard, Mabel V.....109 Hewlett, Roslindale
Winter, Alvan J.....Millbury
Woodbury, Nettie N.....26 Fountain, Boston
Warren, Elizabeth B.....6 Perry, Brookline
Warren, Jeanette.....117 Sheridan, Jamaica Plain
Weaver, Alice.....32 High Rock Way, Allston
Wellington, Mary E.....Rindge, N. H.
Wells, Eleanor.....185 Franklin, Melrose Highlands
Wiedeman, Olga F.....15 Weedeman, Roslindale
Wilcox, Katherine S.....15 Woodland Avenue, Melrose Highlands
Wilder, Eleanor N.....20 William, Fitchburg
Willard, Maud B.....53 Farragut Avenue, Medford
Woll, Elsa M. S.....48 Walker, Atlantic
Woodbury, Marjorie.....6 Columbus Avenue, Beverly

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MR. GRANBERRY

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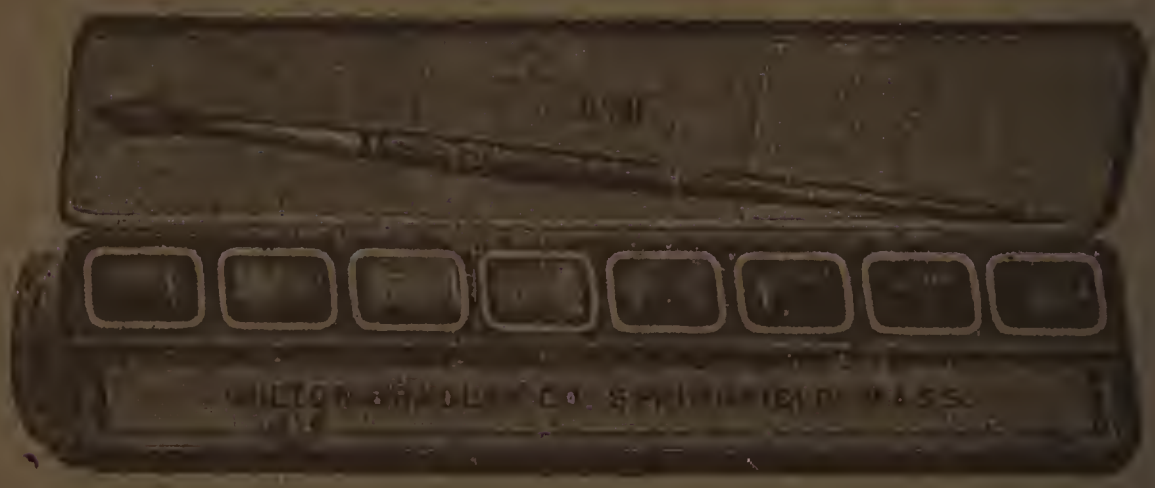

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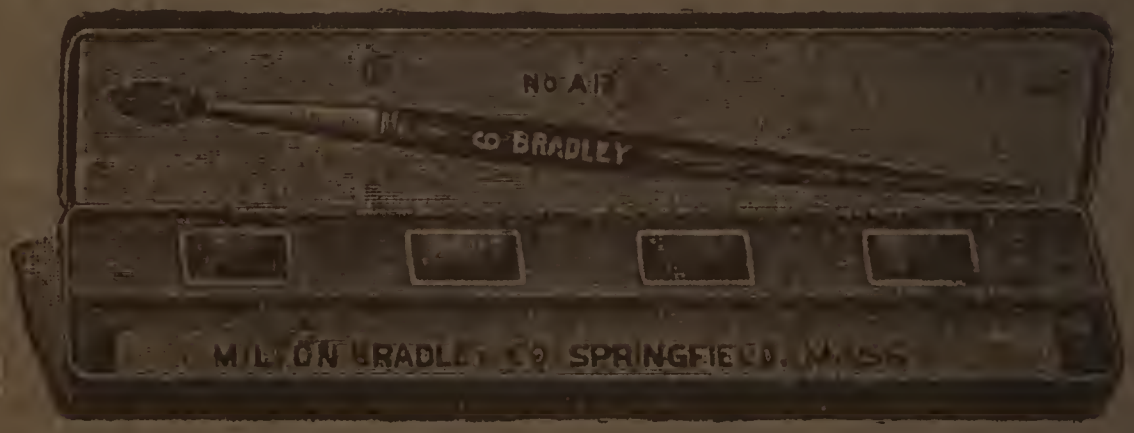

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